THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London.

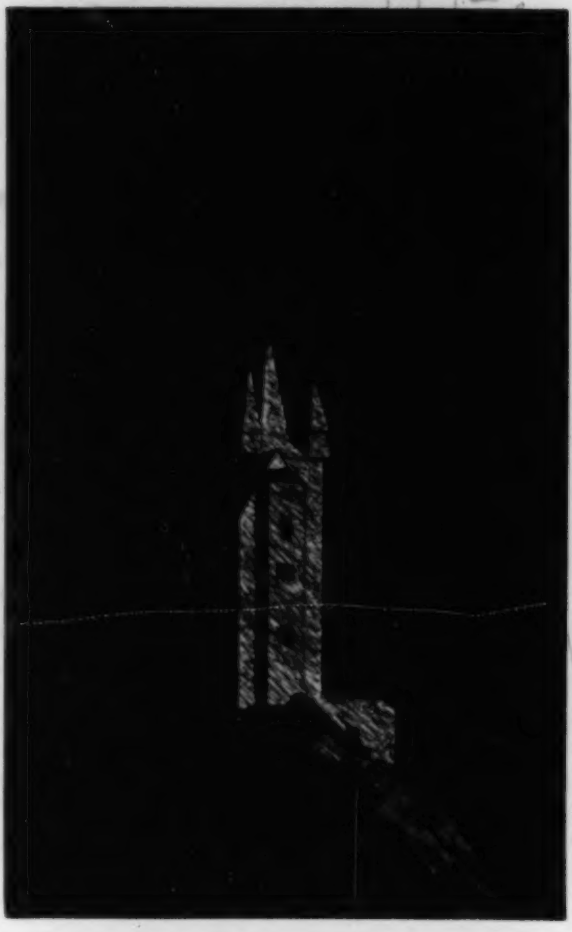
Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

Note:

These catalogues are being filmed from bound volumes in the Victoria and Albert Museum Library. We regret that in some cases text and illustrations are lost through tight binding.

DAVID HOCKNEY



Grimm's Fairy Tales

Suite of Etchings

A Victoria and Albert Museum loan exhibition

Catalogue

This exhibition has been taken from the portfolio edition of the work, published in 100 copies with 15 artist's proofs by the Petersburg Press in association with the Kasmin Gallery in 1970. The etchings were drawn directly on to copper plates and etched by David Hockney in London between May and November 1969. They were proofed by Maurice Payne, then chrome-faced and printed by Piet Clement in Amsterdam.
The text is based on the original (Zurich) edition of Manesse, and was translated from the German by Heiner Bastian. The typography was coordinated by Eric Ayers in a layout agreed with the artist. The type is Plantin Light, handset and printed at the Oxford University Press by Vivian Ridler, on pure white rag paper from W. S. Hodgkinson of Bath.
The artist's comments, quoted below, were recorded for this catalogue at the same interview as that from which more general excerpts have been set down overleaf.

Frontispiece

1 *Catherina Dorothea Viehmann* etching and aquatint. 280 x 225m.

This is the old woman who told most of the stories. The stories weren't written, you know, by the Brothers Grimm. What they were doing was writing a dictionary. And in the process of finding words, and the sources of words, they came across this woman called Catherina Dorothea Viehmann, who told 200 stories to them in this simple language, and they were so moved by them they wrote them down word for word as she spoke. And then they found another 200 from perhaps another ten or fifteen people and so they collected them. The bulk of them, as I say, are not very interesting and some, although they're called fairy stories, are little moralities, really, you know. Anyway, this first etching is done from an engraving of her, and I just thought it might be interesting for people to know a bit about her, although it's not mentioned in the book. I suppose people wonder who on earth she is.

The Little Sea Hare

2 *The Princess in her tower* etching and aquatint. 447 x 323 mm.
3 *The boy hidden in an egg* etching, aquatint, and drypoint. 198 x 170 mm.
4 *The boy hidden in a fish* etching and aquatint. 231 x 268 mm.
5 *The Princess searching* etching and aquatint. 267 x 170 mm.

I liked this story because it's a very strange sexual story, it seems to me, about a princess who wants a husband, but doesn't want a husband. I mean, the story is that the husband must be able to hide from her, yet she lives in a tower with twelve windows where she can see everything. So it's as though she wants something, yet she doesn't want something, and sometimes I interpreted the story, you see, as really her desire for a child. So here she is, anyway, up the top of a tower looking out of the windows (2), and the boy who wants to marry her hides, first of all, in an egg (3). The bird tells him to hide in an egg, but she looks through a window and she can find him. The figure was drawn from life. I had somebody pose crouched up like that. Then he hides in a fish (4), but she still sees him and finally he changes into this sea-hare – which is some mythical creature like a unicorn – and he hides himself in her hair. So when she looks through her windows, because none of her windows is a mirror she cannot see him. And I interpreted this. Instead of putting him in her hair, I put him there as though he's inside her (5), which is like a child. I mean, maybe I'm adding more to the story than was ever intended, but these are strangely and oddly odd stories.

Fundevogel

6 *A wooded landscape* etching and aquatint. 390 x 270 mm.
7 *The cook* etching and aquatint. 185 x 198 mm.
8 *The pot boiling* etching and aquatint. 175 x 200 mm.
9 *The rose and the rose stalk* etching. 278 x 120 mm.
10 *The church tower and the clock* etching and aquatint. 280 x 123 mm.
11 *The lake* etching and aquatint. 442 x 318 mm.

I chose this story for its detail. I liked the idea of people changing into things. First of all, the landscape is done from an old photograph I found of the vineyards on the Moselle River (6). The head of the old cook (7), of course, is done from the Leonardo

da Vinci in the Queen's collection; it's just reversed. And that's a boiling pot (8), I mean, that's quite straightforward. Then the children. In the story the children change into a rosebush with a thorn (9), and a church tower with a clock (10), and so she can't find them. She wants to cook them, and finally they change into a duck and a lake, and the duck pulls the old woman in and she drowns in the lake. But again you see, that drama, that particular drama, to illustrate that, seemed to me a bit too corny, a duck pulling an old lady into a lake. I preferred to do the lake, the empty lake (11), and somehow the mood would be sufficient for all this. That, again, is done from a photograph found in one of these old German paperback guide-books.

Rapunzel

12 *Rapunzel growing in the garden* etching and aquatint. 440 x 327 mm.
13 *The Enchantress in her garden* etching and aquatint. 232 x 130 mm.
14 *The Enchantress with the baby Rapunzel* etching and aquatint. 270 x 231 mm.
15 *The older Rapunzel* etching and aquatint. 220 x 245 mm.
16 *The tower had one window* etching and aquatint. 335 x 150 mm.
17 *Rapunzel, Rapunzel, let down your hair* etching and aquatint. 258 x 243 mm.

This is one of the more famous of the stories, isn't it, so I chose it for that. But the New York Times version . . . they did quite a long review of the show when I had it in New York, and I loved the way they said the stories really are quite mad when you think of it, and strange. In modern terms it's like a story of a couple moving into a house, and in next door's garden they see this lettuce growing; and the wife develops this craving for the lettuce that she just must have and climbs over to pinch it, and the old woman who lives in the house next door says well, you can have the lettuce if you give me your child; and they agree to it. And this is the story, and if you put it in terms like this and imagine them in their semi-detached house agreeing to it all it seems incredible; and so I loved the way he translated it into modern ways. This is one of the few etchings I did (12) with no references at all. It was completely invented. I just made up the garden. Rapunzel is actually in English called 'rampion', which is like a salad leaf you eat. But I couldn't find a picture of it at all, so it just looks like any old lettuce. Then the old woman (13) who wants the child. In one translation she is called a witch, and in another she's called an enchantress. And although somebody else translated the stories, I re-altered words, so in a way I worked on the translation into English. Anyway, I preferred this word 'enchantress' – it wasn't quite as harsh on her as the word 'witch', it seemed to me. This one is again invented. I think it's partly done from Breughel, a detail from a Breughel painting, the hat. . . . Then with the child (14) I realized that here again, it was this old woman, why would she want a child? And I thought she would only want a child because she's so old and ugly that no man is ever going to make love to her. So the only way she could get a child would be to get it from somebody else, so I thought she was probably a virgin, an old virgin. So this is based on a virgin and child motif, and it's done from a Hieronimus Bosch. But of course the face is altered and made deliberately ugly, and the trees are done from Leonardo da Vinci. I intended it to be quite obviously a virgin and child – does it look like that? I mean when you read the story, is it easy to follow? Some of them are just straightforward. Rapunzel, with her hair very long (15) . . . this of course is done from the Uccello in Oxford; it's reversed, because I drew it from the thing. I thought the hair coming down like that (17) strengthens the composition. I was strengthening Uccello's composition. It forms a triangle there, and just as a compositional device it gives the horse some strength.

The Boy who left Home to learn Fear

18 *Home* etching. 445 x 320 mm.
19 *The bell tower* etching and aquatint. 265 x 165 mm.
20 *The sexton disguised as a ghost* etching and aquatint. 230 x 268 mm.
21 *The sexton disguised as a ghost stood still as stone* etching and aquatint. 445 x 322 mm.
22 *Corpses on fire* etching, aquatint and drypoint. 258 x 245 mm.
23 *The haunted castle* etching and aquatint. 342 x 205 mm.
24 *The carpenter's bench, a knife and fire* etching, aquatint and drypoint. 153 x 172 mm.
25 *A black cat leaping* etching and aquatint. 235 x 270 mm.
26 *The lathe and fire* etching, aquatint and drypoint. 151 x 164 mm.
27 *Inside the castle* etching and aquatint. 255 x 263 mm.
28 *Cold water about to hit the Prince* etching and aquatint. 385 x 270 mm.

LIBRARY

This was the only story I'd not met before, when I was reading them through, and that I found was interesting. This etching (18) was actually done from a drawing I'd done of a house in Ireland, Sheridan Dufferin's house in Ireland, in the Library. I'd just done the drawing, and made the etching for it, and it wasn't originally intended as part of this, but then I decided it would do for 'Home', for The Boy who left Home to learn Fear. As I say, I'd wanted some of the etchings to be different sizes. This one bleeds off the page. It's bigger than the actual page of the book. This (19) is drawn from a photograph, somewhere, then this is the ghost (20), the man dressed as a ghost trying to frighten the boy, who is completely unmoved still. This was drawn from simply sticking a handkerchief on top of a pencil and watching the folds, so I could draw the correct shadow on the folds and so on. That etching (21) . . . there was a line in the story that said 'the man dressed as a ghost stood still as stone', and I rather liked that idea. So that of course is a slight thing from Magritte, you know, where he made everything made of stone. And I thought, that's a nice idea, I'll just have everything – it's supposed to be done so it looks like stone. Then the story gets a bit complicated, and it doesn't read as well as a story, it's too complex, isn't it, really? But again, these details, these corpses on fire (22) inside the castle. Again, it's invented. The shadow and the figures I did from life. I got people and put lights underneath them. This wasn't intended to look like Hitler at all. In a way, I'm afraid, that's my bad drawing. That's the castle, very dramatic (23). If you look at the stage proofs of the etchings you can see how they build up; this one for instance, at first didn't look as dramatic; but it gets darker and richer, you know, you get your height and the dramatic look of it. On some of the plates, there's as many as sixteen different processes done on one, which I'd never done before. Most of the other etchings are done very simply, simply line once, aquatint once, soft ground once, so they're just done three times through. And I never did as much work on any as I did on these – sometimes I did a line at five different levels. This cat (25) there's about eight different layers on it. Sometimes it went black, and I had to scratch it out and start again. But I didn't re-start the drawing then, because I thought I'd got the balance of the placidness of the boy and the movement of the cat sufficiently, you know. Again, he looks completely unmoved by anything. That one (26) is just the lathe he took in still with the fire. I thought it would be nice to connect it in some way with the fire. Why a lathe should be on fire I don't know. And here the boy (27), this is the only time the boy makes any movement at all, when people try and frighten him in the castle. That figure, the hat, and the hands, and everything – is from a still from a horror film, I don't know what it was called. This is from Carpaccio (28) almost entirely from different paintings of Carpaccio. The story is that she throws the water on the boy, and at last he shudders – of course not with fear, but with cold, which they don't mention, but that's what I liked about the ending of the story. This is from the painting of the angel visiting St Teresa, is it, lying in bed. It's in the Accademia in Venice, and that there is from the top of the bed. If you get the Phaidon book on Carpaccio and look through it, you'll find in fact, there's several references, I used Carpaccio quite a lot for odd details, here and there.

Old Rinkrank

29 *The glass mountain* etching. 440 x 325 mm.
30 *Old Rinkrank threatens the Princess* etching and aquatint. 230 x 268 mm.
31 *Digging up glass* etching and aquatint. 130 x 110 mm.
32 *The glass mountain shattered* etching and aquatint. 230 x 267 mm.
33 *The Princess after many years in the glass mountain* etching and aquatint. 450 x 320 mm.

The glass mountain (29) was a complete visual invention. The building itself is done from a photograph, it's just an ordinary building. Then this (30). He is an invention, but she is from Uccello – St George and the Dragon. That (31) is the idea of digging into it. The king said 'Dig up the glass mountain'. I thought that was a terrific statement, the idea of digging into glass, the awfulness of someone putting a spade into it and chipping it away – it kind of sends shivers down you, doesn't it? So I just did that, you see, the glass splintering and shattering off. Here's the mountain (32) as it's being dismantled, and *that* is invented. The Princess then is found in the glass mountain (33) a lot older, so I made her short-sighted and ugly, and with big chunks of glass still around so you see her magnified in it. I used opposite techniques for this. This bit's done with hard-ground (line etching and that's done with soft-ground (pencil on tissue paper) etching, so the line is soft.

Rumpelstilzchen

34 *Gold* etching. 343 x 260 mm.
35 *A room full of straw* etching and aquatint. 250 x 220 mm.
36 *Straw on the left, gold on the right* etching. 150 x 244 mm.
37 *Pleading for the child* etching. 267 x 255 mm.
38 *Riding around on a cooking spoon* etching, aquatint and drypoint. 164 x 252 mm.
39 *He tore himself in two* etching and aquatint. 447 x 324 mm.

Rumpelstilzchen, well, I'd done it before, and this is again a famous story. You know it's about changing straw into gold, so I show the straw as falling down but leave in signs that make the gold look shiny. Is that obvious? I was never sure, when I was doing them, I didn't want to make them too obvious; but on the other hand I didn't want to make them too obscure on the visual side. Then you have the room (35) full of straw. That idea is based, I suppose, on Magritte's painting with a room filled with a rose. But he was playing with scale, there, while I was not, because you could have a room full of straw, whereas you couldn't have a whole rose fill a room. Then I liked the idea of doing a totally abstract one (36) just showing the difference between straw and gold. And that is done again with pencil on soft ground so it's a soft line, and that is a hard crisp line because gold is hard, straw's soft; so it's just to show the physical difference between them, and that bit's just their shadow. Rumpelstilzchen (37) is invented. It's basically the one I did in the 1961 etching. I imagined him an odd little shape, all hairy. Yet he's really not a wicked character – because finally he gives way, he gives the baby back, and tears himself up. So there's obviously a bit of kindness in him somewhere, and I couldn't make him a completely grotesque monster. This (38) is just invented, he's dancing round the fire on a cooking spoon singing 'Rumpelstilzchen is my name', and then the last one (39) again, is just total invention . . . I liked the idea of starting off with a rather ordinary picture . . . a silly little man who's stamped his foot into the ground, then is pulling it out, then pulls himself apart, and finally finishes up with this. It's really an abstracted picture, his lips floating about in the air, and an eye and an eyelash. Again, I suppose it's not, in a way, an illustration idea; it was just visually interesting for me – being able to move from that to that in just two stages. And it worked. So the interest for me isn't always in the story. It's what the story suggests visually, and things like that, that keeps me going. It's like making it a game, I suppose.

Biographical Note

David Hockney was born in Bradford on 9th July 1937. He studied at Bradford College of Art from 1953 to 1957 and at the Royal College of Art, London, from 1959 to 1962. While still at College, in 1961, he won the Junior Section painting prize at the John Moore's Exhibition, Liverpool, and his very first etchings won him the major Guinness Award in the Graven Image Exhibition, London. In the same year his prints were shown at the Paris Biennale for Young Artists and in 1962 at the Tokyo Biennale. His first published suite of etchings, *The Rake's Progress*, appeared in 1963 and was shown in 1964 at the Museum of Modern Art, New York. From this time he has enjoyed an ever-increasingly solid world-wide reputation both for his prints, paintings and drawings, and has won many international distinctions. Full retrospective exhibitions of his prints were held in Berlin and New York in 1968, and of his paintings and prints together, at the Whitworth Art Gallery, Manchester, in 1969. An even larger retrospective, combining paintings, prints, and drawings, was held at the Whitechapel Art Gallery, London, in 1970, and later toured Europe; the catalogue for this took the form of a comprehensive catalogue raisonné, which is now published in book form and which contains, among other material, an extensive bibliography.

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David Hockney on Print Making

Q You've told the story that originally you went into print-making at the Royal College because it was the one department where you got the materials given you. And since then, it's always been quite an important part of your output as an artist. Does it, nowadays, work out at a reasonable pattern of doing what you really want, at any one time, between painting and print-making? Or is there an element of being grabbed, propositioned, or cajoled into doing something, slightly against your will?

D H Well, people try to get me to do things. But it used to be easier for people to persuade me. Now, I get a bit tougher with myself, which I think is better. I would only do something that I wasn't really interested in if it was for some cause that I supported or something . . .

Q But it still might come to you as a proposition that somebody else makes to you, rather than something that . . .

D H It could be, but it's not usually as an idea. For instance, none of the two books I've done was a commission in the sense that somebody said, 'We would like you to illustrate Grimm's Fairy Tales', or, 'We would like you to illustrate the poems of Cavafy'. I just did it, and then the publisher came along. Even *The Rake's Progress* was my idea, and it was expanded because the Royal College wanted to make it into a book. So, instead of doing eight plates I had to do sixteen, as they thought eight was a bit of a thin book, you see.

Q What about the balance you have struck between etchings and lithographs? You seem to prefer etchings?

D H Yes, I think I've done about twelve lithographs altogether, whereas I must have done about seventy etchings, I should think. Etching, to me, is a linear medium, and if you want to use line, it's far nicer drawing it on a warmed copper plate, with a point, than drawing it with a pen on a zinc plate. It just can't be the same. It's not as loose, it's not as free, and it doesn't look as nice when it's printed. I mean, I actually physically like the quality of one line in an etching. It's quite beautiful. So that's why I prefer it.

Q Your treatment of images has always been very free and personal, but your technical manner, in painting, has been strictly traditional. You don't seem to have been concerned, in print-making either, to push along technical innovations or even experiments. Is that an inert lack of interest, or a strictly positive position taken against anything. . . ?

D H Well, I think it's a reasonably positive position against. I'm not really one for technical innovation; it just doesn't interest me at all. It leaves me cold. It seems to me aesthetic ones are far more worthwhile. I mean, I once went to a print conference in Madison, Wisconsin, and the subject was 'World Print Problems' – so you can imagine the level. Of all the problems in the world, you would think, print-makers' are nothing. But, at it, they began to discuss the technical things about printers, which I think are boring, and when it came to my turn to speak I said it's like having a group of painters talking about brushes and paint, – which is interesting, for a while, but it's not the thing, really. Like, one of the most radical works of art done this century, the 'Women of Avignon', is painted with brushes and ordinary paint, on ordinary canvas; and, techniquewise, it's perfectly ordinary. It was just a terrific, aesthetic innovation, which seems to me the only one of value.

Q Up to the time of your leaving College a main bit of what was new about your work was that you were transferring small-scale graphic conceptions, – little scribbled lyrics and all – on to quite large canvases. So that in those days your painting was more than just closely connected to your graphics. It was a sort of scaled-up version of them. Since then, your painting has become very much more sophisticated, and gives the impression, right through of having been conceived at its end-size. Do you think some of your prints, nowadays, turn out conversely as a sort of scaled-down version of the paintings – with a painting-type concern with tonal areas, and so on?

D H Well, there are very few prints I've done that are the same as the paintings, or where I've used the same idea. There's only about four or five, and I think I treat them quite differently in a way. The lithographs, perhaps, have been nearer to the paintings, because as a medium it's closer to paint – using colour overlays, and drawing with chalk; it's closer to a brush than drawing with a line. But – I tell you one difference between the etchings and the

paintings. The paintings used to tell a story a lot more. I did paintings that you could possibly call narrative paintings, which I don't really do now, specifically, whereas in etchings I'm still quite prepared to tell a story. I like the idea, and a line I think can do it quite well, but in painting, now, I would be just a little dubious about telling a story. I don't know why, I think it's just keeping something separate. That's one thing that separates the prints, anyway, from the paintings. Another, I suppose, is that etching is so slow, it's a very laborious medium, and if you want to make an alteration it takes you three days, whereas with painting you do it straight away. So painting is more fun in a way – I enjoy it more than I do etching.

Q Are there other artists' etchings that have suggested something to you?

D H Oh, yes, like when I came to do the Grimm's etchings, the one thing I'd not really done before was decide to use (apart from using aquatint) to make greys I decided to use crosshatching; and I thought of different ways to do it. Well, this, of course, is really from Morandi, the lovely, beautiful etchings, there; he used crosshatching superbly to just form all his greys. I've always loved those as etchings, and so I think there was a quite direct influence . . . just in adapting a technique. But, I mean, I would think Picasso's etchings have been obviously, probably still are, an influence simply because I still think they're terrific.

Q You were talking about it just now as being a literary medium. Have you consciously stocked up your familiarity with the historic antecedents, like Hogarth, and so on?

D H I've checked on previous illustrations, and things like that, for instance, when I was doing the Hogarth. My original intention of course was simply to re-do the eight titles in a modern way, and set it in New York; and the Royal College of Art in a slight way messed me up by suggesting I do sixteen which made it not quite as pure as my original intention. Then I went in the V & A and checked on Cruikshank, and found lots of interesting and fascinating things. They have, do you know, the fake £5 note in there by Cruikshank, which was, I think, done against capital punishment for forgery. And he made this pound note, and it's full of gibbets with people hung on them. It looks quite like a £5 note, near enough, so at a distance it could be, then when you get closer to it it's this Cruikshank thing, and I loved that idea. That's social art, isn't it? You couldn't do that today. But I liked finding out things like that. With Cavafy of course I found very few illustrations as he wasn't a very well known poet, whereas Grimm's have been done by a lot of people. But what I found about them was that most of them (like most ordinary illustrations) usually choose the most dramatic part of the story, and illustrate that; and so you usually get one illustration for one story. I didn't want to do that. I wanted to do kind of details and build up the illustrations and the story by using details, like details of the architecture, or the boiling-pot. I mean, just doing a drawing of a boiling-pot seemed to me sufficient, and didn't have to have the woman stirring it round and making the drama that way – which Arthur Rackham would do. And his are very good. It's just a different approach, and mine is somewhat toned down, not so dramatic, but I hoped it would turn out as effective.

Q For Grimm's, did the publishers make any kind of suggestion as to how many stories it would be good to do?

D H No, well I originally started the thing off. I mean I had toyed with the idea for years. There's an early print of Rumpelstilzchen that I did in 1961. I've always liked the stories, and after that Cavafy book I thought, well, I'll do another, and I'll do Grimm's Fairy Tales. So I read them all, and there were about 220 I think, but about 120 of them are not really interesting. As a matter of fact, the most famous ones are usually the best ones. The only one I'd not heard of, and that I'd never read, which I found interesting was 'The Boy Who Left Home To Learn Fear', because it's an incredibly strange kind of story – making use of the word 'shudder' in the pun at the end . . . he's thrown at with water and he shudders with cold, not with fear, and that interested me. Originally I think I got my choice of stories down to twenty. I still didn't know how many plates I was going to do for each, and I thought for some stories it might only be one or two, but that was when the publisher came in and suggested twenty might be too many, and maybe we should make it twelve. So I cut it down to twelve, which I was then keen on, and began making little notes for them and drawings. There aren't drawings for everything, because I treat etching itself rather like drawing. Often, I just draw straight on to the etching plate from life. But what happened was I got carried away with some of the stories, like the one about

'The Boy Who Left Home To Learn to Fear'. I think there's twelve etchings for that, whereas for some there's only three or four. So when I'd done the first six stories, we finished up with 39 etchings, and we realized of course that was quite good enough for a book. Also, the cost of even printing it was going to be high, and Paul suggested I stop there and do volume 2 perhaps later. And I'm thinking, maybe, next year, I might start on the other six. One of the stories I was rather keen to do and didn't do was Hansel and Gretel: it's got stimulating images in it visually, like the house made of candy or sugar. I liked the idea of drawing that. I even did drawings of the old woman cooking, and right at the end being fried in a pan. The way I chose the stories was partly by the story as a tale and partly what they offered as suggestions. The one called Old Rinkrank, as a story, is not that interesting, but what *was* interesting was that idea right at the beginning of the story; it says 'A King built a glass mountain'. I think it's a terrific sentence to begin a story with. And then secondly, it's a nice problem, how to draw a glass mountain. There are many ways to do it, and I thought up about eight ways, I think. I broke a piece of glass and then piled the pieces up to make a mountain, but that didn't look quite right, and I did a few other things, and finally I just used the simpler version of a line, and magnifying what is behind the mountain so that it would look like glass. But that kind of problem which I like to do in paintings – set myself a little problem of how to represent something visually, or how to translate something into a certain way – that's always appealed to me in all the work, I think. And even when you're telling a story, I can't get away from it, it's irresistible, the idea of doing a glass mountain. When I read it, I just couldn't resist doing it, and giving myself that problem.

Q Do you put a lot of emphasis on the *mise en page*? Is it just as satisfactory to you as a suite of images, without the story, or does it. . . ?

D H Well, I think physically to look at, that big box of the loose prints, is beautiful you know. The point about etchings is that you enjoy them the closer you look at them. You must be able to see the line, you must be able to see the washes, things like that. And so in book form, it's kind of ideal because when you open a book you're bound to be this close to the etching. So I think it's perhaps the best way to see it, rather than have them on the wall, really. I'm even thinking of hand-colouring and water-colouring one or two because there's this miniature version of the book, about two inches by four, which was Paul Cornwall-Jones' idea, and it was very successful. But the strange thing is I found children loved it, because it fitted their little hands. It's their scale and children's books are generally the opposite, they make them bigger. For one or two children I've coloured them in with pencils, occasionally, and, well, you know, I'm sometimes quite arbitrary, I just put, like on a little witch I put a little red nose on her, and things like that. And I just was having a bit of fun, in a way, but I thought I'd try what could be done with one or two of the book copies, with hand-colouring and see how it turned out. When I used the crayons in the small one, they looked quite effective, seeing the odd bit of colour here and there.

Q Talking about technique earlier, you never wanted to use more than a couple of colours in any of your prints?

D H Well, again, it's a kind of prejudice against those coloured etchings that I always disliked, you know what I mean. To me they were nothing, I really hated them, and the colour meant nothing. It was all a decorative, arbitrary thing, and I disapproved of it. So my delight in etching was line, and line is economical, and therefore it's in a way more intellectual. It's harder to use, and it appeals more, and so I had this general prejudice against colour. But I did use two, sometimes, because that beautiful combination of red, black and white is a classic, lovely colour-combination . . . Actually, recently I did see, of course, the person who has done some beautiful coloured etchings, and that's Miro – Joan Miro – and they are very good. I saw one the other day, and it excited me so much, I thought maybe I might do one. But I've never done an etching with more than one plate, you know, and if I had to use two or three plates I just wonder if it would really be worthwhile.